

MAGNIFICENT LORE

By

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ABSTRACT

My art formulations are a window into visual realism from animated movements of imagination including cognizant examination of probabilities. I will articulate concepts within both contemporary art praxis and Indigenous terminology.

Specifically, I draw from many influences such as contemporary modern painting and drawing techniques, cultural contexts of French, Ukrainian and Metis, with theoretical frameworks of quantum physics, philosophy, post-modernism and pop culture entertainment. Conceptually, I explore the illusory, the invisible aspects of transformation adjacent to unseen communication formulations that manifest in the human sub-consciousness, consciousness mind and body that is linked to ancestral past heritage within an achieved treatment of imaginative realism.

Acknowledgement

It was my good fortune to have Dr. Mary Longman as my supervisor in the later years of my MFA program. After studying Indigenous Art History with her when I pursued my Bachelor of Fine Arts degree I felt to be an accepted apprentice. During our studio visits I felt encouragement to become more alert to the development of what I was creating. She taught me the value of an alert mind and memory. Thank you to Prof. Graham Fowler. It was prestige. I had learned from you that an intelligent mind is always constantly learning. I know you fathom this well, I consider your ambience every time I hear you dive deep into the water abyss. Prof. Allison Norlen, I perceived a memorable affable to me. What I discovered from you was a law of variation in conformity. I noticed when I came to visit you at your home studio along with a further debut to your cats, plants and the cherished peculiarities in your home. I observed you at a moment of not in a strength or force, but harmonized. Prof. Allyson Glen, I remember a manifestation of your painting technique in class. You were showing us scholarly ways to mix your colour. You used your distinct brush stroke to implement paint on your canvas. Your function of brush and paint to canvas took extraordinary diligent reflection and moments to conceive the painted signature. I attended and perceived a will to thrive that I marvel at from you in that moment. Prof. John Graham you remind me of a man who likes simple pleasures in obtaining happiness. I say this because when I had first met you two years ago at after the MFA meeting at O'Shea's Irish Pub you introduced yourself to me and we shared a few whispers. Then it began to rain. I remembered you'd voiced then, "I like light rain."

In perpetuation of gratefulness I would also say thank you to the Gabriel Dumont Institute for the financial service support and spiritual stimulus considering my son and myself over the last few years. In anticipation my wish along with this paper finds its way to serve the Métis neighbourhood. The Indigenous Grant awarded to me from the College of Arts and Science via Department of Art and Art History in support of my son and completion to the MFA and cheers to the rest of the department staff and my colleagues in the MFA program.

DEDICATION

I dedicate this exhibit to my son Kaleb. My will was constantly supported by your spirit in fulfilment of this learned adventure. What I would like to share with you is that there is movement in the process of life. "It is said you can never step in the same water twice" Conforming to a swift river, life is a ceaseless movement and intelligence is never fixed. Be cognizant to whatever your problems are in the future. Relive, they cannot remain immobile. The requirement is manoeuvre with your living spirit. Contrarily if you ride on a current that is disingenuousness you will crystallize and solidify your movement. To sidestep this preconditioned ideology, the ability to change with flexibility is "will" and it needs to be acknowledged. Remember the usefulness in the story of the "LEARNED APPRENTICE ALLOY FALCON" in this paper. Commemorate you site in a mirror along with the direction of looking through to the illusionary. Love you my son.

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INTRODUCTION

The initial roots of my figurative interests began at an early in age with training in martial arts and later, in body building. This experience developed an appreciation of the human form, combined with my interests in the micro science of development and transformation, extended into my artistic practice.

At the age of ten, I became a martial arts practitioner and competed. I was also a personal trainer for ten years, along with becoming a competitive bodybuilder that lasted into my late teens to late twenties. I became fascinated on how the body behaves and ruptures subsequently in the physical achievement of building muscular durability. On a scientific level, I aimed for internal development, considering the body's intelligence in the subatomic communication to regenerate all its systems utilizing water, amino acids, micro and macronutrients, then transmutes the physique and characteristics of the person developing into a more vitalized person. One must admit that this is a preternatural performance, but athletes use this extraordinary methodology all the time in conscious and subconscious ways, in the same way academic study is used to create a more intelligent person.

The passion for bodybuilding influenced my interests in life drawing. I was guided by mentor and friend Degen Lindner daughter of Ernest Lindner in the discipline of aesthetic formulation. Life drawing became another assembled fragment I imitated directly towards imaginative realism. "Imaginative realism combines classical painting technique with postmodern narrative subjects, focusing on the unreal, the unseen, and the impossible, offering visions of humanity's mythic past, its unexplored future and, in some cases, the terrifying present. As a genre, it is rapidly increasing in popularity as more and more artists are beginning to explore imaginative subjects in their work, taking part in the rebirth of the imaginative movement." (Wilshire, 2017). The word "unreal" in this particular definition is not to be mistaken with the word fake but rather a form of expression to describe something that is beyond human sensibilities. I considered the importance in the intelligent figure by virtue of what perfection was. By perfection I don't mean how true to life, rather how true it is to my intimate cerebral image for vision. I did comprehend that as an artist one could always abstract the dimensions of the figure by shaping the design and fluidity of its movement and to allow for the physique to form its own conclusions. Studies in art and art history have amplified a

relationship to my visual conceptions to my ancestral past heritage and to reality. This is a fusion of consciousness legacy of worlds in origins, identity, transitional enigma, and hybrid sacredness. I learnt and appreciated philosophical teachings that usually are implemented by a trick, riddle, contraries and/or metaphors. Métis linguistics of Michif, “parallels this response

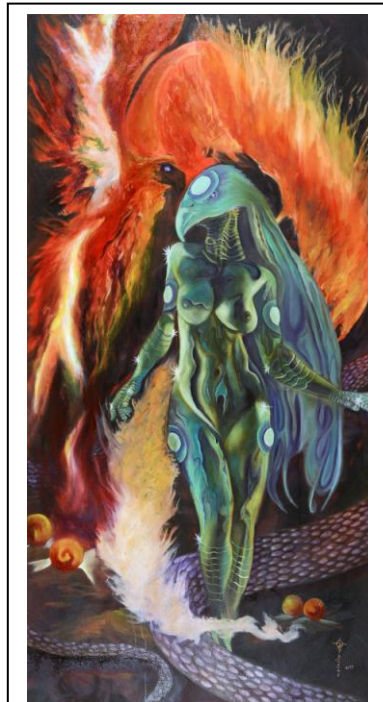


Figure 1. *The Learned Apprentice Alloy Falcon* (2017). Acrylic and Oil on Canvas.

through its story telling of legend trickster beings such as Ti-Jean, Chi Jean the blue jay or coyote. (Barkwell, Lawrence, Dorion, Leah Marie, Hourie, Audreen. 2006). This methodology is comparable to the writings of Aristotle in metaphysics, that question the nature of concepts of being, existence and reality, and connects to perception, a state of mind, when imaginative and illusionary thought are involved. With these two knowledge bases, I was able to focus on the illusory, the invisible and found that one my paintings, *The Learned Apprentice Alloy Falcon* (Fig. 1), would never be a giver of unequivocal truth and the function, rather it would question how does the character Alloy Falcon learn how to understand the perspective of a Pyromancy the master painter. The word pyromancy is a word that is used to describe someone who sees unseen languages and visions in fire. The learned apprentice, a falcon hybrid human, visited a master painter to inquire about how to paint. As the master painter

(Pyromancy) began to speak, Alloy Falcon kept frequently interrupted Pyromancy by expressing her technical speculation about this or that. Pyromancy decided to stop talking and started to squeeze all his oil paint tubes with the walnut oil on to the pallet. Pyromancy kept on squeezing and pouring until all his oil paints and walnut oil started to overflow profusely. Alloy Falcon said, “Stop, the pallet cannot hold any more paint and oil!” Pyromancy replied, “Like this pallet you are full of your own technical speculation and ways of emotions.” Then Pyromancy stated, “If you do not first clean your pallet how are you going to mix your colour?”

METHODOLOGIES

The methodology utilized in this body of work amalgamates several influences such as contemporary and modern painting and drawing techniques, cultural contexts of French, Ukrainian and Metis, and theoretical frameworks of quantum physics, philosophy and post-modernism.

Predominately, the beings/creatures I portray are largely influenced through oral storytelling and publications of historical and current records of Métis heritage. Other influences include Métis art/artefacts, Michif history and linguistics, and experience with curriculum developers, historians, teachers, and elders.

My work constructs stories of legendary beings/creatures through the imagined



Figure 2. *Transmigrated Realms*. (2017)
Acrylic and Oil on Canvas.

association of cellular memory, a state of my fusion of consciousness legacy and heritage lore systems of tricks and riddles, which have always been a metaphorical and allegorical way of thinking to self-actualization.

Transmigrated Realms (Fig.2) depict Ti-Jean and Chi Jean, a pair of cousin trickster beings who are bequeathed a journey, in our living realm. Ti-Jean sought out to battle and slay

the most maleficent of blue jays. While Chi Jean sought out to battle and slay the most maleficent of ravens. To prove their worth as tricksters Ti-Jean and Chi Jean separated and searched all four directions of the Métis homeland. Twenty-three years had passed by on this realm and neither of them ever found the maleficent Blue Jay and maleficent Raven. On their expiry date, within this land, both realized that their search was pointless because the most maleficent blue jay and raven were ‘within’ themselves, not outside, in the external world.

Muscles designed within the human and animal physique composes movement probabilities. Let’s say I wanted to create a human hybrid using an animal, or I wanted to create a human hybrid without a machine or animal hybrid with the machine. To make those consolidations possible is to imagine the musculature infrastructure of conceiving these beings/creatures, no matter how weird or colourful the spirit those beings/creatures may look.

The inclusion of the creature's imagined environment adds to the plausibility of their existence. During a fantasy art workshop in Kenosha, Wisconsin in April 2016, a mentor and friend, Jeff Miracola, fantasy artist and illustrator, taught me that trying to interpret my imagination did not always have to be controlled. He followed by articulating, "Sometimes being dictated by preconceived ideas of the imagination will not always allow ideas to emanate victories." (Miracola, 2016) Therefore, applying intuitive, automatic application of the medium, opens possibilities for deeper imagined insights.

This exhibit's paintings and drawings originated by pondering human life and form into allegory and then to imaginative realism. As a child, cartoons provided initial inspirations such as shows like, He-man, She-ra, Blackstar and Brave Starr produced by legendary Lou Scheimer, Thunder Cats created by Ted Tobin, Transformers, and Dragon Ball (Z) and today Dragon Ball Super. I would further watch bodybuilding documentaries, bodybuilding competitions and Bruce Lee and Kung Fu movies. My fascination lay within the physique expression to tell the story.

In some of my earlier works I used spheres and a tube-like line connecting through them to show sub conscious language. People were interpreting these as beads or rosaries and toy balls. I realized people were interpreting them based on their own aesthetic and cultural experiences rather than I wanted to explain and represent unseen communication. I realised at this time the sphere can be a welcomed tool in communicating my work to others in an unseen language but the how still confounded me. I was familiar with works of Norval Morrisseau, his paintings and drawings depict lines of power, divided circles, movement, internal x-ray characters and spoke to communications and prophecy. These energy lines show the network and relations between all things, with the duality of all things of animate and inanimate forms. (Morrisseau pg. 51-57), I had also found these types of energy lines in comic books such as Spider-Man and Lou Scheimer productions. Spider-Man gets warned of danger when his Spider or Spidey senses go off. This is illustrated in the comic with energy lines protruding from his head. Norval's "lines", became influential for me in an attempt to use the sphere as intelligent form of language and communication. I modelled Norval's technique in "line" because it was represented unseen communication within his artistic works and storytelling. In my works, twin spheres are side by side (sometimes translucent) with the sphere on the left being divided which symbolize a person with two or more heritages and the right sphere communicating to our internal and external bodies. The two spheres side by side, in total, is an abstract for the infinity

symbol which can lead to many philosophical lessons and teachings. I had found a particular text referring to twin circles that were depicted side by side. In the published book, *Red Sun, Gabriel Dumont, the Folk Hero* (2017), there is reference to the possible origin of the infinity symbol used by the Métis in a form of identity, the quote reads. “An old Nakota, being cared for by Gabriel’s brother, Singer, came to the tipi and stood outside to stare at it. Unlike most tipis, it didn’t have any sacred, spiritual, or luck insignia painted on the outside. The old man got his brushes and painted two bulging circles, side by side. He told Singer that it meant: “Two circles. Métis trader wagons. and the Sun, for the two-culture people.” (Thompson, 1931). Lines that animate from my spheres speak to movement, neuro linguistics communication, sub-atomic communication and metaphysical communication of the spirit.

In this exhibit, influences led me to inquire of how to evolve the muscular form in character and environmental atmosphere by borrowing the systems related to the imaginative realism definition, to paint that which does not exist. My optimum interest in this body of work is entrenched in the muscular physique expanded into the metaphorical/allegorical concepts and transformations of humans and animal. I conceptualize an unwrapping of our bodies’ laminations down to its sub-atomic level, from this actualized self-awareness transformations to the organic structure into its macro and microcosm. Bodies can metaphorically speak to nature itself. The cardiovascular systems that transmit blood to parts of our body are similar to the tributaries, rivers and inlets on earth, such as Aristotle states that “the seeds of all things have a moist nature and that water is the origin of the nature of moist things.” (Aristotle, Pg. 694), our human nervous system mobilizes in the expanse subatomic space of our bodies and synaptic transmissions travel along Axons. (McArdle, William D, Katch, Frank I, Katch Victor L. 1996). When those transmissions occur, they are protected by the myelin sheath, the bioelectric intelligent lightning bolts within the body. This performance is very similar to the communicating bolts of lightning that shoot from the landscape directly towards the meteorological lining of our earth and its opposite way or order. The earth and meteorological lining act adjacent to the Myelin Sheath. Within that sheath we occupy space, travel and live our lives in the way the sub atomic particles in the axons perform. One could even look outward and see that our earth and moon functions and layers behave and are comparable to the layers and functions of an atom and its electron(s).

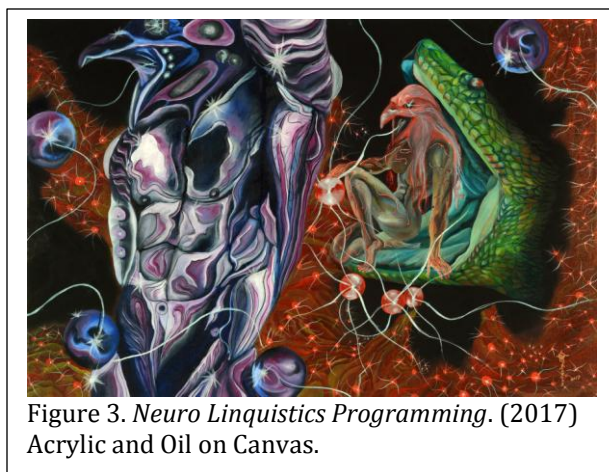


Figure 3. *Neuro Linguistics Programming*. (2017)
Acrylic and Oil on Canvas.

Neuro Linguistics Programming, (Fig. 3) articulates imaginative realism in a visual allegory of the Neuron Cell (Fig. 4). The complex connectedness of body, mind and feeling in the rhythm of life, such as depicted in a neuron cell, for example, provides a visual understanding of imaginative realism applied to my work. This exhibit also becomes a unified voice for the unseen micro and

allegorical dynamics.

Perceptions through life drawing of the physique do not just naturally represent the body exterior, but rather with some science, including our imaginative participations, it helps us form communication that the physique can speak for. *Neuro Linguistics Programming* encompasses the three most influential components involved in producing human experience: neurology, language and programming. The neurological system regulates how our body functions. Language determines how we interface and communicate with other people and our programming determines the kinds of models of the world we create. Neuro-Linguistic Programming (NLP) describes the fundamental dynamics between mind (neuro) and language (linguistic) and how their interplay affects our body and behaviour (programming). (Dilts, Robert B. 2016).

The imaginative impact on my drawings and paintings are difficult to explain with scientific accuracy. Indigenous cultural context teaches animated spirit energy, this is why some

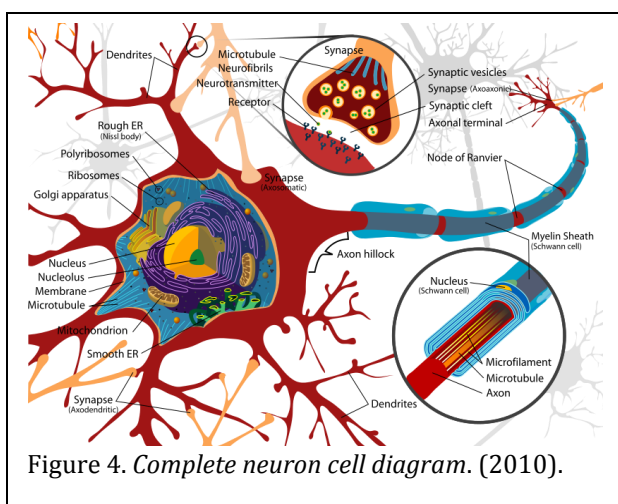


Figure 4. *Complete neuron cell diagram*. (2010).

images have enchantment ways of implementing pleasure, inspiration, aggravation or awkwardness with (NLP) the probability of informing totality is plausible. Harmonizing the physique, forming laminations of metaphor and or allegorical conveyance, seeds the communication of emotion. In its subject, the aesthetic manipulation of movement, rhythms,



Figure 6. *Transfiguration Black Horse Roogaroo*, (2017). Acrylic and Oil on Canvas.

atmospheric environment, tensions, similarities, colours, textures, and contrasts, allows the observer to have the opportunity to spawn origin in kinetic energy and new sensibilities of learning. (McArdle, William D, Katch, Frank I, Katch Victor L, 1996). Imaginative Realism aspirations with alliance to this exhibit is designed to break my limits of obedience in linear rational into a higher conglomerate of dimensional nuances.

DUALISM

Some of the figures in the exhibit took on an instinctive form of dualism and possibilities” (Metaphysics, 2017). “Dualism in Metaphysics is the belief that there are two kinds of reality: material (physical) and immaterial (spiritual). In *Philosophy of Mind, Dualism*, (Mastin, 2008) states the position that mind and body are in some categorical way separate from each other, and that mental phenomena are, in some respects, non-physical in nature.” (Mastin, 2008). Meta and Quantum Physics are branches from Physics. Quantum Physics (also known as Quantum mechanics or Quantum theory), is a fundamental theory in physics which describes nature at the smallest scales of energy levels of atoms and subatomic particles. (Quantum Physics, 2017)

Adrian Stimson’s thesis, *Buffalo Boy’s Heart On*, (2006), adopts a quote of Alan Wolf



Figure 5. *Battle of the Nude Women 2*, (2017). Graphite on Paper.

stating “At the quantum level of reality, when we choose to “see” what to see, reality becomes both paradoxical and sensible at the same time. Our acts of observation are what we experience as the everyday world. This way of thinking about the world is new to Western minds. It arose when physicists discovered that their acts of observing the atomic world, introduces a duality, a double or paradoxical

way of seeing.” (Stimson, p.12). The Indigenous cultural context has already been aware of this phenomenology and is documented in the form of pictographs, petroglyphs, and oral lore and with modern and contemporary works such as Norval Morrisseau and Leah Dorion.

Amalgamation of duality that is present in my images had surfaced intuitively. In the 1850s a battle between the Métis and the Sioux took place during a bison hunt (Littlejohn, Catherine and Rivard, Ron, Pg. 64-65). The Métis woman used their nude physiques to turn the tide of the battle towards victory. My drawing titled *Battle of The Nude Women 2* (Fig.5) utilizes the duality philosophy to illustrate the fortitude of Raven’s Magic in creation and illumination for the ravens and women. Extension in dualism qualities is applied to the tones and shape of multidirectional values and pirouettes aforementioned, gave the embellishment with ravens and female physiques to intensify form to mood, mood to form.

Continuing with this strategy, I chose two other paintings, *Transfiguration Black Horse*

Roogaroo (Fig. 6) and *Pyromancy*

Transfiguration Wolf Roogaroos (Fig. 7), I had altered the anatomical factors to imagine a shape shifting being. I utilized translucent colours and an enigmatic glow to voice the animate creature in a stage of incomplete transformation and accession to the direction of the muscular dexterity of the physique. This

aesthetic style of transformation was applied to another painting, titled, *Reparation* (Fig. 8). The being is separated through a portal door that exists in the breath (characterized by the

human/cardinal hybrid), through the human being, serpent in concluding reparation.

Structural anatomical factors stimulated a relationship betwixt characters in the portrayal of *Transference Extempore* (Fig. 9) and *Copper Alloy Talons* (Fig.10). In this work, I used the wing configurations of both the male and female physiques to charismatically enhance the able-bodied pose. The moving energy of the wing



Figure 7. *Pyromancy Transfiguration Wolf Roogaroos*, (2017). Acrylic and Oil on Canvas.



Figure 9. *Transference Extempore*, (2017). Acrylic and Oil on Canvas.



Figure 10. *Copper Alloy Talons*, (2017). Acrylic and Oil Canvas.

configuration puts the pose in a response to action.

In Transference Extempore, the giant serpent has simplicity that amplifies recoil to the muscular forms. The title applies to the Myelin Lines of communication passing into the sub-terrestrial accompanied by the spider, realm then arising in front of the serpent and blue jay enduring with a duality sphere.

The structural form in the painting *Copper Alloy Talons* (Fig.10), amplifies the muscular figures because of the simplicity of the atmosphere. The myelin sheath is the serpent also accompanied by the spider and the open aperture of the mouth reveals the “line or axon” to the duality sphere. Two of Alma Rumball’s pieces titled, *Alma and Aba Communicating* (1950’s) and *Communication Series* (1960’s), is a composition depicting beings connecting from the mouths through tubes of communication. (Rumball, 1950’S, 1960’S).

I consider one of the pre-eminent strengths in the exhibits as a direct means of intimate inquiry and interpretation of traditional teachings. I adopted this finding to the works akin to that of Norval Morrisseau. Indigenous knowledge’s can fathom and acquire those teachings within his work. Nonetheless without the cultural knowledge or inquiry, contemplating Norval’s

achievements can be inferred through Kinetic Energy Sensibilities Learning. (McArdle, William D, Katch, Frank I, Katch Victor L, 1996). Two of his paintings that unquestionably I admire are *Sacred Medicine Snake* (1961) and *Serpent Legend*, (1962).



Figure 8. *Reparation*, (2017). Acrylic and Oil on Canvas.

TRIALISM

For a while now I have been following the work ethic, philosophy and training of a popular champion bodybuilder Kai Green. He has an impressive physique to the point where his muscles are so exaggerated and anabolic swollen from decades



Figure 11. *Trialism Transpose*, (2017). Graphite on Paper.

of training that he almost looks cartoonish. What I saw, not knowing about his history, was an undeliverable quality about him. I felt that even though he had a mature face the expressions from his face was very child-like into me. This presented a cognitive contrast to what was beyond the mature, muscular physique. Watching and listening to his responses at times from documentaries and interviews, with his most recent appearance in season two of *Stranger Things* (2017), his replies to questions with detail that would have an interviewer struggling to understand his reply. His impression to me in my mind was something of interest and because of the way he portrays himself, as you will see in drawing (Fig. 11), titled *Trialism Transpose*.

Trialism, in philosophy, keeps the two substances of mind and body though introduces a third attribute “sensation”, belonging to the union of mind and body. I had found similar speculation in Triglav (Slavic) mythology, whose figure is a three-headed warrior god with

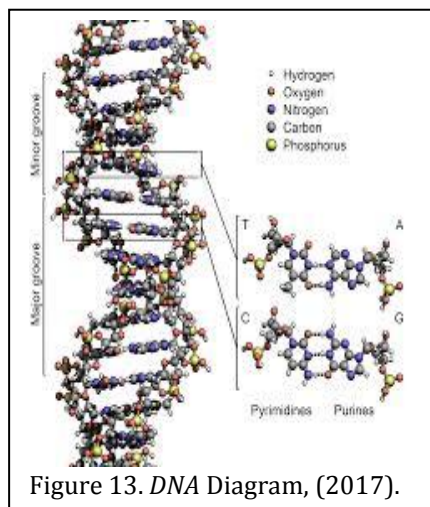


Figure 12. *Handsome Dancer, the Contrary Li Jiabile*, (2017). Acrylic and Oil on Canvas.

golden bands over his eyes and mouth because of his frightening powers (Triglav, 2015). The bands limit movement of those particular sensations that are created from the eyes and mouth therefore those synaptic responses would require something that is automatic to activate. The mouth and eyes are just for projecting his power. When visualized in trialism this would question the sensation responses that are left and how and where they are sourced. Trialism in French lore, such as the Peluda or Tarasque, amalgamated three or more creatures within in its depiction. One can observe not only the three creatures representing trialism philosophy but also the act of forming and deforming in dualism philosophy. (Frederic, 2015). I had modelled these concepts when I fused Kai’s physique in stature with the splitting of a movement of both the

muscular physique and face. The face is transformed into Raven and Roogaroo. Kai Green's face shows a child-like focus and determination. The physique and movement complements the Raven and Roogaroo and is nearly expressionless. I regard this transformation as a curiosity of fear that magnifies him into something greater.

Trialism is also evident in my painting, *Handsome Dancer, the Contrary Li Jiabie* (Fig.12), though does not represent any Métis story, rather for me it was a psyche depiction that I had experienced when I had read about this Métis legendary being of the 'Handsome Dancer.' I could not find a description on what the Handsome Dancer looks like. I imagined what this character might look like. I knew I didn't want to paint a cliché devil image, dressed with classic clothes with clean-cut male features that would one would typically see in movies. I started to think what type of mythic abilities, sensuality and substance this image might have. The image of a classical dancer invoked an inquiry to what type of music does this dancer apply in its movement? The serpent also is akin to trialism and adds two other metaphorical and allegorical communication. One through music, stretched out the serpent's length proceeding from the head to the tail, the spheres indicated on the serpent's body, should echo a song when played by a fiddle or guitar called, *The Devil's Waltz*, a Métis traditional song version by Gilbert Anderson



and notation by Trent Bruner (Drops of Brandy 2002). Similar methodology took place with the spherical composer of the spheres on the serpent's body to my painting titled, *Music Maker*. The song composer here is *The Red River Jig* version by Frederic Genthon, notation by Trent Bruner (The Red River Jig 2002).

The serpent's coiled position represents a DNA (deoxyribonucleic acid) molecule that carries the genetic instructions used in the growth, development, functioning and reproduction of all known

living organisms and many viruses. The molecule exists in movement and forms a three-dimensional double helix. (Fig.13). through the manipulation of colours, I reversed hot tones that would be associated with the devil, with the reverse cold of the figure in relation to the environment it dances in. The cold organic vegetation and atmosphere complimented the dance pose and created an ambience of something fantastical happening. What if this handsome dancer

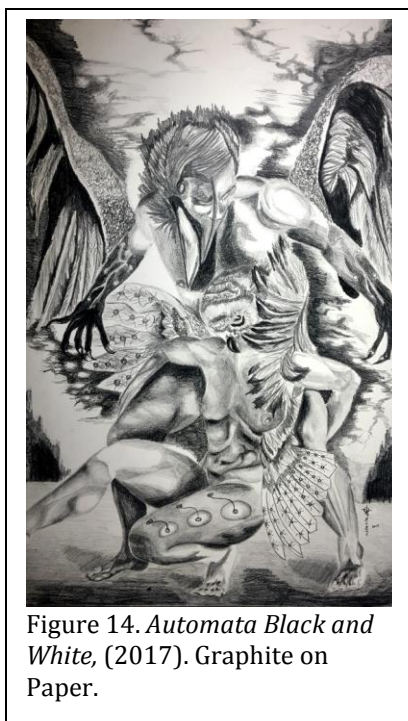


Figure 14. *Automata Black and White*, (2017). Graphite on Paper.

had a dancing partner? In this case a woman whose mythic abilities were in equal strength with the Handsome Dancer. I questioned, what happens when the irresistible forces meet the unmovable objects?

AUTOMATA AND TOTALITY

The conceptual and aesthetic approach of trialism, of the union of mind, body and sensation, led to a further inquiry of the concept of ‘automata’ and ‘totality.’ Automata is the plural form of automaton, refers to a figure or contrivance constructed to act as if by its own mechanical power, like a robot. For example, plants and cells, in appearance, may not look like they have active intelligent acts within the trialism philosophy though question how “sensation” is empathically

applied in Indigenous contexts of animate and inanimate life forms.

My drawings titled *Automata Black and White* (Fig.14) and *Automata Flaxen*, (Fig.15). The use of automata in those drawings had brought forward an inquiring of “totality” an imaginative river of energy in totality. It felt like a movement of playful and seriousness from the

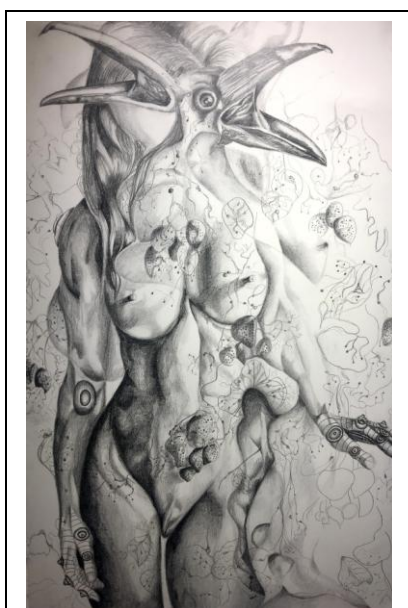


Figure 15. *Automata Flaxen*, (2017). Graphite on Paper.

drawings akin to the Indigenous lore context, which endorses a circular method of teaching in reality and the spirit world of totality. It is not just mere fragments as mentioned in western philosophy. The circular method teaching is comparable to quantum causality loops. In the context of time, travel or the causal structure of space-time, is a sequence of events (actions, information, objects, people) in which an event is among the causes of another event, which in turn is among the causes of the first-mentioned event. (Time Loop, 2017). A temporal loop is a plot device in which periods of time are repeated and re-experienced by the characters, and there is often some hope of breaking out of the cycle of repetition.

In the story, *Learned Apprentice Alloy Falcon*, (2017), automata is a channel to obsolescence texture, whereby preconceived ideas are let go, and recognized known knowledge is maintained, resulting in a new form of a question that leads one to learn and participate in a new totality. This will transition into a path of knowledge of imaginative realism and life realities would signify immense expansion. In the drawing, *Quantum Causality Octopus Breaks Its Loop* (Fig.16), totality enters a hybrid of itself in the significance of the compilation. Its fluidity and movement are inter-changeable and the self-knowledge of imagination leads to alertness in the sensations of creative freedom. This loop formation is equitable in thought to Quantum Causality Loops with in the bodies' intelligence in the subatomic communication to regenerate all its systems.

ASTHETICS AND CONCEPT OF MAGNIFICENT LORE

The use of colours, is both an aesthetic and personal choice. Over a half of life time I valued special colours that were gifted to me. The colour white informed me of magnetism. The colour black directed me to the void and seeking answers. Colours allowed me to discover three dimensional objects in imagination and human reality. From an illusionary or invisible



Figure 16. *Quantum Causality Octopus Breaks Its Loop*, (2017). Graphite on Paper.

phenomenon, I was aware of the palpable, translation of two dimensional perspectives, or multi-dimensional perspectives arduous to perform illusions of three dimensional images. I learnt how to see the spaces as it discloses the abundance of the seen and unseen of things.

When I engage in the human and animal form, I cannot only think of lines and contours the spaces. I fathom how these relationships of spaces form to reveal each one to another. At times, I intuitively distort a well, proportioned head, chest, torso, legs, and feet and find that the body itself was too meagre for the head or too colossal. The communication of the figure in space, effect each alternative and surrounding environment.

Nonetheless the imagination, when expanded, is

animate and metaphysical and can be applied to quantum theories, dualism and trialism philosophy to perceive a new reality. These imaginative influences consummate in the *Magnificent Lore* exhibit and is a paradoxical impersonation of the illusionary and presents the plausibility of imaginative reality. This alternate reality, leads one to the question, “Which one of us is pretending?”

SYMBOLISM

Blue Jay: Trickster/Vociferation, endurance, patience, concentration. (Barkwell, Lawrence. 2012), (Dream Bible, 2017).

Canoes: confront change, self-determination, and adaptability. (Dream Bible, 2017).

Cardinals: protections from illness, importance, breathe and sun. (Boulet, Susan).

Chi Jean, Ti-Jean: French Canadian/Michif tricksters (Barkwell, Lawrence. 2012), (Prefontaine, Darren 2008).

Crayfish: cycles, regeneration, protection, and humility. (Dream Bible, 2017).

Coyote: transformation, creation, cunning/trickster, and good fortune. (Boulet, Susan).

Eagles: Power, creation, illumination, exploration, link to the upper and lower worlds. (Boulet, Susan).

Falcon: aspiration, overcoming, higher self, agile. (Boulet Susan).

Hawks: magic, healing, vision, rebirth, and spirituality. (Boulet Susan).

La Vielle de la Careme (the Old Woman of Lent): a bogeyman like the witch in Hanzel and Gretal. (Barkwell, Lawrence. 2012), (Prefontaine, Darren 2008).

Li Jiable: the Devil, the Handsome Dancer/Gentleman (Barkwell, Lawrence. 2012), (Prefontaine Darren 2008).

Lines: subatomic, bio electric, power, communications, prophecy and movement. (Morrisseau, Norval. 1979).

Ma-ma-kwa-se-sak, Memeguayiwahk: The Little People also called Li P'tchi Mound by the Michif and Mannegishi by the Crow. (Barkwell, Lawrence. 2012), (Prefontaine, Darren 2008).

Loon: multiple levels of consciousness. (Dream Bible, 2017).

Mermaid: "Michif, Cree, Dene fisherman on the large lakes tell of mermaids, some of these stories are similar to Scottish tales." (Barkwell, Lawrence. 2012), (Prefontaine, Darren 2008).

Myelin Lines of 3 "Lines": One thin line in the middle represents "Line" The two thicker lines on the outside represent the Myelin Sheath, protection.

Octopus: complexity, diversity, intelligence, illusion, variability/unpredictability, Spiritual psyche. (Dream Bible, 2017).

Owls: sexual energy, darkness, liberation. (Boulet, Susan).

Paakuk, Pakakosh: “The Skeleton” an emaciated cannibal spirit and bogeyman, the patron of the “Give Away Dance” (Barkwell, Lawrence. 2012), (Prefontaine, Darren 2008).

Rabbit/Hare: power, abundance, heroism, seasons, cycle of life. (Boulet, Susan).

Ravens: Creation, magic, illumination, trickster. Its analogy is that of coyote and hare/rabbit. (Boulet, Susan).

Roogaroo, Rougarou, Loup Garou: “A shape shifter, the French/Michif, Werewolf, a helper of Li Jiabie, may take form of a black dog, wolf or black horse. (Barkwell, Lawrence. 2012), (Prefontaine, Darren 2008).

Snakes/Serpents: transformation, healing, sexuality, rebirth and clairvoyant. (Boulet, Susan).

Spheres/Divided Spheres/Ellipses: Dualism Philosophy and communication, personifying a conceivable origin tale of the “Métis Infinity Symbol.” (Thompson, Charles Duncan. 1931).

Spider: protection, aid, wisdom, and a link to the underworld. (Boulet, Susan).

Whiskey Jack, Grey Jay: Trickster, fun loving, cheerful, instinct, curiosity. (Boulet, Susan).

Wolves: Intelligence, guardian, loyalty, self-control, telepathy. (Boulet, Susan).

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